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We brought the story of Music in England up to the end of the seventeenth century close to the arrival of Handel. But before we can discuss that ^{improving expression} ~~of the time~~ works we shall have to pick up a lot of threads, as the strongest influences upon Handel, especially in the matter of style, came from Italy, and we have only brought the story of Music in Italy up to about the middle of the 17th century. It is probable also that a good many of you have no very vivid recollection of what happened before that. ~~And for those who have not heard anything about Musical drama in Italy~~ So it may be profitable to recapitulate shortly. The Greeks began the history of Opera by trying to set poems to a kind of recitative with very simple accompaniment which served for little more than a support to the voice. It was done on the same simple belief that the poems & the stories set were the essential things, & that the business of Music was just to make it singable instead of speakable. Of this kind of Opera Peri's & Caecilius' settings of Euripides are examples. ¹⁶⁰⁰ Then came Monteverde ^{1567 & 1643} with his ideas of using Music to emphasize the effect of dramatic situations, and to use Musical expression in his intensifying the situations and illustrating human feelings by Musical expression. He astonished the world very considerably with his Orfeo in 1607 and Ariadne in 1608. They seem to have made the same sort of impression on his contemporaries as Electra and Salome make upon Strauss. Monteverde's idea was right enough, but Music was in too primitive a condition for his purposes - and though he does interesting and striking things at times, the ~~few~~ ^{best} sum total of his works is hopelessly crude & ungainly. However Music progressed pretty rapidly for a time, and Monteverde's pupil Cuvalli followed on his lines with some success. Monteverde had no intention of

Cavalli, & carried the tradition to Rome
where his 'L'orso' and 'Eros' amants
were performed, & built ~~was~~ collaborated
with the ballets —

Necessity of organization

'To thy dark descent'

8 Violins, 11 Violas, 2 ~~Viols~~ Viols, 2 Viol de Gamba

1. Viola (S. Bass) 4 Trombones

2 Cornets, 1 basson, 3 Trombones.

writing tunes and Arias at first, but only to set the dramas in what he
thought was a Musical equivalent. ^{1579 or 1600 d. 1676 -} Cavalli began to find the virtue of separating
portions of the tuneful Arias - separate pieces for the singer - And this
line was followed up more frankly by his contemporary ^{1620 - 1669} Cesti. They
began to find out that the Audiences did not care for the drama so much
after all. They liked to hear the singer in melodious passages - & a
sense they were right. Monteverde had tried to go ahead too fast &
the result was from the Musical point of view chaotic. It was necessary
to set it organized - and the first steps in organization were
effected by the introduction of Arias. Italians developed their capacities
of producing melodies of the Operatic kind by degrees. But they retained
then hold on a serious ideal of Music for a time ^{and} among the most
^{Conspicuous} Composers who showed solidity in their Operatic work in the middle
of the century were Legrenzi and Stradella.

Legrenzi was born about 1625 near Bergamo in North Italy. He was maestro
di Capella at Ferrara in 1664, and by 1672 Director of the Conservatorio dei Mendicanti
at Venice. Where also he became Maestro di Capella of St Mark's in 1685. He
was a solidly grounded Musician and showed his power in various branches of
art such as Church Music, Instrumental Music and Opera - Most of his more
important works were written for Venice, with satisfactory results. He was
undoubtedly keen about instrumental Music and reorganized the band at St Mark's.
It is interesting to take note of its constitution - as in those days all things
connected with instrumental Music were in a transitional stage. The band
consisted of 8 Violins, 11 Violas, 2 Viola da ^{Brause} ~~Brause~~, 2 Viola da famba, 1 Violone (or double Bass)

4 Members (or by letters) 2 Cornetto, 1 basson and 3 trombones: His most important contribution to the evolution of Musical art was in his Operas. He wrote 17, of which *Achille in Scyros* was the first - 1664. *La Divina del Mondo* 1675 - *Totius* 1677, and the last was *Partenice* 1684. These Operas show a considerable increase in facility and scope and in knowledge of what to do, both to write the Subjects and in the matter of form. The individual numbers are spaced out more widely on an average than the movements of Cavalieri and earlier composers. On the other hand the tendency can be felt of to drop away from strong dramatic expression and characterization, such as one finds in Monteverdi's earlier work. The solo work is becoming more melodious and vocal but tends to a sort of general average - a diminution of the immediate expression. There is no intensity about it. There is plenty of Musicianship and a liking for such devices as the ground bass. Lippinzi had the singular fortune to have a high compliment paid to him both by Handel and Bach. For Handel copied the whole of one of his ^{himself} Motets. The first himself is at Buckingham Palace. And he ~~found~~ further adopted a ^{conspicuous} phrase from that same Motet and put it into the Chorus "O first-borned beam" in *Samson*. And Bach wrote a very interesting Organ piece upon one of his Subjects. Which shows that these two great men had a high opinion of him. Lippinzi died in 1690.

^{born 1645 at Naples}
Stradella in the hero of a famous romance which is ~~perhaps~~ much more frequently referred to than his music - though it probably never happened. The romance is that ~~the daughter~~ ^{a lady beloved by} of some powerful nobleman fell in love with him and that he was assassinated ~~by~~ through the machinations of the said nobleman. As it seems to have been proved that he was alive and composing

There is a wedding Cantata for one of the
family of the Principale of Genoa preserved in MS
at Modena, on the first page of the score of which
is written, "del Signor Alessandro Stradella"
~~Cantata~~ 1681, L'ultima delle sue
Sinfonie.

Luttrell Amour et Baechen 1672

Pranpine 1680. Prouce 1682

Phacton 1683. Amude 1684

Roland 1685. Amude 1686.

into the condition of extreme formality which suited the singer and the luxurious
~~indulgent and luxurious tastes~~ but indeed of the courtly classes in all
countries, and soon dropped the original intention of Musical drama altogether
out of sight. But ~~through~~ ^{in some ways} the effect of Scarlatti's work in Opera was beneficial
he was a very great composer and solved many problems of style and
Artistic method is such a way ^{as to advance the technique of art in many branches.} a ~~least powerful influence upon Mozart,~~
and even to establish that Classical Italian style with which even Beethoven
began. So there is every reason to give him some attention, and
to try to see the reason why his art took the course it did. We ^{do} know
when he died ~~because his~~ ^{the} tombstone ~~which~~ ^{gives the date} 1725, ~~and says that~~
~~he was 66 years old when he died~~ ^{as the tombstone only says he was}
~~So he might have been born in either 1658 or 1659. I think 1659.~~
~~He, early life is wrapped in obscurity, some~~
~~preference -~~
say he was a Sicilian and that he was born at Trapani. It doesn't
matter any way.

He appears to have obtained recognition first in
Rome, and his first Opera (as far as can be discovered) was privately
produced there at the Collegio Clementino in February 1679. It goes by the
very long name of "L'errore innocente ovvero gli Equivoci nel Sembrante".
It is generally known as 'gli Equivoci nel Sembrante'. It is a small work
and is said to indicate nothing conspicuously Scarlattian except some tuneful
arias. It seems known to have been regarded as very successful. It was
followed in the next year 1680 by "L'onestà nell'Amore", which up till
recent years has always been described as his first Opera! The preface
describes him as the Lie Maestro di Cappella to the Queen of Sweden - and as a Sicilian.

~~of the~~ The reference to Christina, who after her abdication lived in Rome
and was a great and intelligent patron of Art and everything intellectual
indicates that he was already coming to the front. This Opera has more
scope than the first, & shows how gradually and surely Scarlatti developed
his powers. Another Opera Pompeo soon followed in 1693 - being
probably his first full sized Opera seria. It was performed in Rome
and also in Naples ^{where it was a great success} in 1684 and probably was the cause of Scarlatti's
leaving Rome and the service of Queen Christina - As records
show that he was appointed Maestro di Cappella to the Court of
Naples, in that year - And he made that his head quarters
for 18 years. The place exerted the evil influence upon him that it
has exerted over everyone. ^{The Neapolitans} They wanted plenty of Operas, but they
wanted them all wrong. Of all the towns in Italy ^{Naples} ~~Neapolitan~~ taste
was always most trivial and superficial. Scarlatti, with a certain
amount of compunction, fell in with the taste of his employers - The
scheme of his Operas became mechanical - ~~They mostly were~~ what
the Neapolitan Court & people wanted was a lot of Arias for the
singer & Scarlatti's facility was most serviceable. He developed a sort
of Ruse of writing agreeable melodious phrases which ^{served} ~~filled~~ the
singer and casting them in the Aria form, and providing recitatives
to alternate with them and make a break between one Aria and another.

Flora of Area
with a list of plants - 1880

The drama became quite a secondary matter - Just a sort of ^{story to} ~~sum~~ ^{of} hold the Arias together and give them a sort of ^{coherence} ~~appearance~~. Indeed the drama was hardly even secondary, for ~~the~~ the Neapolitans were very fond of the scenery and ^{rejoiced in} ~~and~~ magnificent mounting. As in the case with all lower class minds they set most store on the accessories - just the things which appealed to their superficial natures; and anything interesting in the drama itself only bored them. They liked comic scenes, and Scarlatti put in plenty of them in his serious Operas, but strangely enough he did not write any ~~single~~ complete comic Operas till later in life. He mainly devoted himself to developing great facility in turning out those floods of Arias. ~~A great many of these Operas~~ And he could turn them out at a great pace. He is said to have ~~been~~ written one for entire Opera in five weeks, & another in six! A great many of these were very thin - and there is no need to dwell upon them. He did not go in much for feeling or expression except such as was spread out over long spaces of melody. And though his accompaniments were what would be called Musicality or Classical they did not ^{in the Neapolitan time} minister much to the interest of the proceedings. The performances of the singers was what the Neapolitans cared about. He wrote about at least 2 ^{Operas} a year, so it ~~was no use to attempt~~ ^{would be futile to try to} a catalogue of them; ~~neither would it be of any service~~. One of the

Area

Porter

Indication de Médic.

but that was written during the Neapolitan period was not written for Naples but for some private festivities in Rome. This was Rosaura about which there will be more to be said presently. It was probably produced in 1690.

La Sclavina produced in the same year has good points. Pirro e Demetrio of 1694 is said to be one of the best.

In 1702 some inner discontent seems to have got hold of him, & he applied for leave of absence - and when he got it he put up with it. He seems to have turned away from the Opera career for a while as he obtained the appointment of assistant Maestro di Capella at the Church of S^{ta} Maria Maggiore in Rome in 1703. Rome offered better facilities for public Opera at the time, as the Pope, Innocent XI was very antagonistic to them.

But he did not keep away from Opera long & he found a patron in Prince Ferdinand de' Medici who had a theatre at Portofino near Florence and for that theatre he began writing more Operas. The standard of taste was a little better ^{than} ~~to~~ he was encouraged to write rather better music, and this had good effect upon him - For when he had an opportunity to produce a work in Venice in 1707 he produced one of the finest of all his Operas "Mitridate Re di Partia". It had rather a better libretto than

most, & the more serious attitude of Venetians towards art inspired him to adopt a much more interesting style. And to this standard he mainly adhered for the rest of his life. He was induced to return to Naples for a time in 1709 but he does not seem to have written many



more Operas for Naples. The second Cio was written for the Carnival in Rome
in 1712. The fact that it was written for the Carnival may perhaps account for its
prominently containing ballets - which are features that are generally significant in the
background in Italian Operas. Italian composers, when they stopped at home,
seem to have had little natural aptitude for ballet tunes. Scarlatti's musical ~~gift~~ gifts
were generally ready for any branch or style of art. But in Ballet Music it
does not seem as if he excelled. Quite apart from the few examples that
are available for inspection it is certain that if he had written good ballet
Music the world in general would ^{not} have ~~recommended~~ ^{allowed} it to disappear into limbo.

Three years later 1715 a landmark came in the Opera Diogene, which has the
reputation of being the first of his Operas - Apparently that was written for Naples -

It contains a copious supply of comic scenes

Then in 1718 came Il Trionfo d'Onore, which goes by the name of being
his one purely comic Opera - or as the Neapolitans called it "comedy in Music".

The history of comic elements in Italian Opera is interesting and curious. During
the greater part of the seventeenth century - even from so early as Cavalli - the

~~serious~~ ^{attitudes} ~~and~~ of grand drama were interspersed liberally with comic
scenes and comic passages. Ultimately the influence of audience brought about

a very odd arrangement. Which was to have a light comic Opera performed
between the acts of the serious Opera, scene for scene, alternating. This was

the type of work known as the Intermezzo - This odd form of parasite
did not indeed come to be definitely recognized till a little after Scarlatti's

death - and we must defer consideration of it till we arrive at that period.



But, as far as can be judged from the ^{in connection with Neapolitan Opera music} boundaries of history ~~about that time~~, another form of full sized Musical Comedy in 3 acts was separating off into definiteness in the life stream of ~~Opera~~ ^{Opera} evolution about this time. - ~~And Scarlatti~~ ^{in the full maturity of years afforded this example} The Teatro di Fiorentini had for some time been producing Comic Operas in Neapolitan dialect. - And Scarlatti must have written the ^{1st} ~~work~~ ^{rough sketch} ~~which is said to be very bright & amusing~~, ~~to fit in with~~ ^{it is said by} this enterprise. ~~It was said to be very bright & amusing~~ ^{It is said by} trustworthy authority to be very amusing - rather like Pergolesi's *Don Giovanni*. The rest of Scarlatti's Operas (which appear to have been four in number) were written for Rome; and the last which was Priselda (Patience Prigel, the same subject as Schumann's *Genoveva*) was quite one of the best. It came out in 1721.

Scarlatti seems to have been mainly in Rome the last few years of his life. And we have of a good many compositions for the Church being written - A Mass in A in 1720, an Ave Maria and a Psalm in 1723, and a Habermas (date exact date was ascertainable). All Scarlatti's Sacred Music is of very little importance. It is essentially ^{mundane} ~~mundane~~. The spirit of devotion was quite dead in those days - and Music for the Church was merely an occasion for an entertainment in which leading Operatic Singers took a prominent part. The business of religion was for the wealthy classes mere theatrical pastime, as you may see in the frightful decoration in Romanist Churches of the 18th century - and the Music was just as empty & devoid of any kind of spiritual feeling as anything else - It cannot be proved whether Scarlatti gave so much attention to

Cambria 1719 Scarlett's last year for 1844.

Church Music because he thought his end was approaching. At all events 11
for the last four years of his life he did not write any Operas. He died
in October 1725. Mr Dent, his invaluable biographer, writes the *Foglia di Napoli*

In the course of last week there died the celebrated ~~Italian~~ Cavaliere Alessandro
Scarlatti ~~and sent his soul to the Lord~~ to whom Music owes much for the
Numerous works with which he enriched it, rendered his soul to the Lord.

As Mr. Dent points out such a laconic record does not sound
much as if the public who read the *Foglia di Napoli* thought Scarlatti of
much account. It is easy to read between the lines that ~~though~~ he was
much too good a composer for them. No doubt he did try very hard

to adapt himself to their tastes, but he could not quite rid himself
of a native sturdiness of disposition, which caused him to make
some of his work interesting when a situation appealed to him. And for
a thing to be interesting it must appeal to mind and imagination; & the

Neapolitans - especially their court people - had neither. ^{so they got tired of him and after 1719 he was long held there} Indeed Scarlatti's
position is altogether singularly paradoxical. He always conveys the
impression of solidity, ^{and} comeliness of dignity, ^{and} seriousness, ~~and~~ of having a feeling for
real beauty of melody and phrase and vigor of mind. But he was
condemned to make use of his power for the most frivolous and superficial
and indolent and most worthless people in Europe; and it was under
their influence that he by degrees worked out the scheme of Italian
grand Opera into the form which survived for several generations.



And which is so utterly mechanical and empty that even the genius of Handel
could not save works written in Scarlatti's scheme from being utterly ridiculous
as solutions of the problem of Musical drama - They became mere entertainment.
And yet though totally undramatic Scarlatti again did quite unmistakable service
by developing the Classical dramatic style, as we know it in Mozart.
The Classical dramatic style is of course quite different from the true
dramatic style. It is loaded up with special conventions - But
it does differ also from the Classic instrumental style. And
in both lines Scarlatti's work is of extraordinary importance. One
thinks of music of the crude earlier type of Carissimi, Cesti, Lippini
and Stradella and Rossi, passing through his hands and coming
at last with style clarified and defined, with forms
made so clear and sure that they worked precisely like machinery,
and even with indications of the direction in which the development
of Orchestration would have to go - He has been called the father of
the Classical Music. That is a big statement - He ~~was~~ may perhaps justly be called
the establisher of Classical style. His influence upon Handel in early days
was very great indeed. People whose terminology is habit to be misled call his
works Handelism - its very thing way of expressing that Handel's works are Scarlattiian.
Pergolesi was indebted to him - Mozart and all his composers to an enormous degree -
even Beethoven in his early period! It has fallen to my few composers there such
sweeping influence. His output was enormous. He wrote over 110 Operas - 400
100 Cantatas - over 400 (long works in Operatic style). Instrumental works, Sonatas,

Church Conspiration (some of which he tried to write in Palestinian style —)
His finicity is almost annoying. It is felt that personally he is very little
concerned in the matter. He has found out how to turn things out
glibly, neatly, elegantly, like a ^{first rate} workman making watches or
boots or bicycles. If his personal nature shines out here & there it
is rather by accident. There is next to no spirituality about him. It is all
complacently mundane, as the classes for whom he wrote were — And yet
and in its way it is so astonishingly good that it fills a wide space in the
history of the art.

His Outlook

Church compositions (some of which he tried to write in the style of
Palestrina) - His fault is almost annoying. It is felt that personally
he is very little concerned in the matter. He has found out how to
make things glibly, neatly, elegantly, at times even forcibly, like a
first rate workman making watches or boots or bicycles. He has
unquestionably a style of his own - He is a personality - But if his
personal feelings shine out here and there it is rather by accident
than intention. There is next to no spirituality about him. ~~His~~
~~the~~ work is mundane, as the classes for whom he wrote were
mundane - And yet in its way all his work is astonishingly
good of its kind. Moreover he deserves credit for things
which the stupid Neapolitan audience could certainly have done without.
His ~~style~~ instinct for orderliness, proportion, design took effect in
other directions besides the Arias - And this is most noticeable in ~~the~~
his Overtures. Composers before his time had tried all sorts of
experiments in ~~not~~ fixing up something to be played while people
were getting into their places - From the barbarous but appropriate
Toccata with which Monteverdi begins his Orfeo, and the queer infernal
as the beginning of Cavalli's Pelles & Metis, to ~~such~~ groups of

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movements including bits of free style & dance tunes, such as the Overture
to La Diva by Corelli. But their intentions were very undivided
and mostly rather helpless. When Scarlatti gave his mind to this important
feature in the Operatic pamphly, he ultimately gave up the idea of
associating the Overture with the play, by any connection of thematic material,
and worked out his idea of the Overture as ^a quite independent piece of work.
Such works consisted of an introductory slow movement, an energetic allegro,
a short central slow movement and a lively last movement. And then
became known ^{later} as the Italian type of Overture. But ~~in those~~ to distinguish it
from the French type employed by Dubin & Handel ^{after} Handel ~~in those~~. In those days
it was called the "Sinfonia avanti l'Opera". And when such groups of
movements came to be sufficiently important to be played apart from the Opera
to which they belonged, ~~they were called by~~ composers began to write similar works
without Operas to them and called them Symphonies. And out of this
grew the form of Symphony ^{with} which we are familiar. ~~The highest~~ so that
Scarlatti not only defined the style of Classical Music, but even gave a very
important push to the ^{and highest} greatest form of Orchestral Music - which is - our
of way derives from him. Moreover he did more than this in connection
with Orchestral Music. He was about the first composer who arrived at the
right conception of Modern Orchestral Style. Italian composers were only too ready
to save themselves trouble by treating their orchestral instruments perfunctorily; and
filling up on the harpsichord with chords indicated by figured bass. Scarlatti
in some of his latest Operas devised the way to dispense with the figured bass by
introducing horns, and casing them and flutes & other ^{and} instruments - so as to make
really suited their technique & made their power of sustaining tone helpful to the

general effect and a means of variety and colour.

The value of his services to art is thus to be seen in many directions - and the type of services is very much like the type of Mozart. He was not at all a revolutionary, and he was very far from proclaiming himself the herald of new departures in Music. But he took things as they were and improved and ordered and coordinated and even quietly ^{realized} ~~found~~ new paths when they came in sight.

Of his personal character we know next to nothing. There are a few anecdotes of his relations with Gorki, and Anagn and Hasse and Gemmiani.

The most amusing of which is that about Anagn, ~~the~~ who was a famous flute player and teacher of Frederick the Great in the humble capacity of flutist. Anagn, being in Rome, wanted to see the famous Scarlatti. Scarlatti replied to be excused - ~~because~~ "I can't bear players of wind instruments" said he, "they always play so out of tune". However he did see Anagn, ^{even} ~~played~~ with him - in the last year of his life.

Another light can be got from Scarlatti's extremely frequent letters to Italian friends. They are not agreeable reading - One has to realize that ^{the} Italian aristocrats were extremely odious people - and regarded all common people, including the most gifted men in the world, merely as provided by Providence to minister to their entertainment. And when the common people did not behave with proper sense of their abysmal inferiority they were liable to be left to starve.